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A DAINY BEDROOM.

By H. J. COOPER, IN THE ARTIST, LONDON.

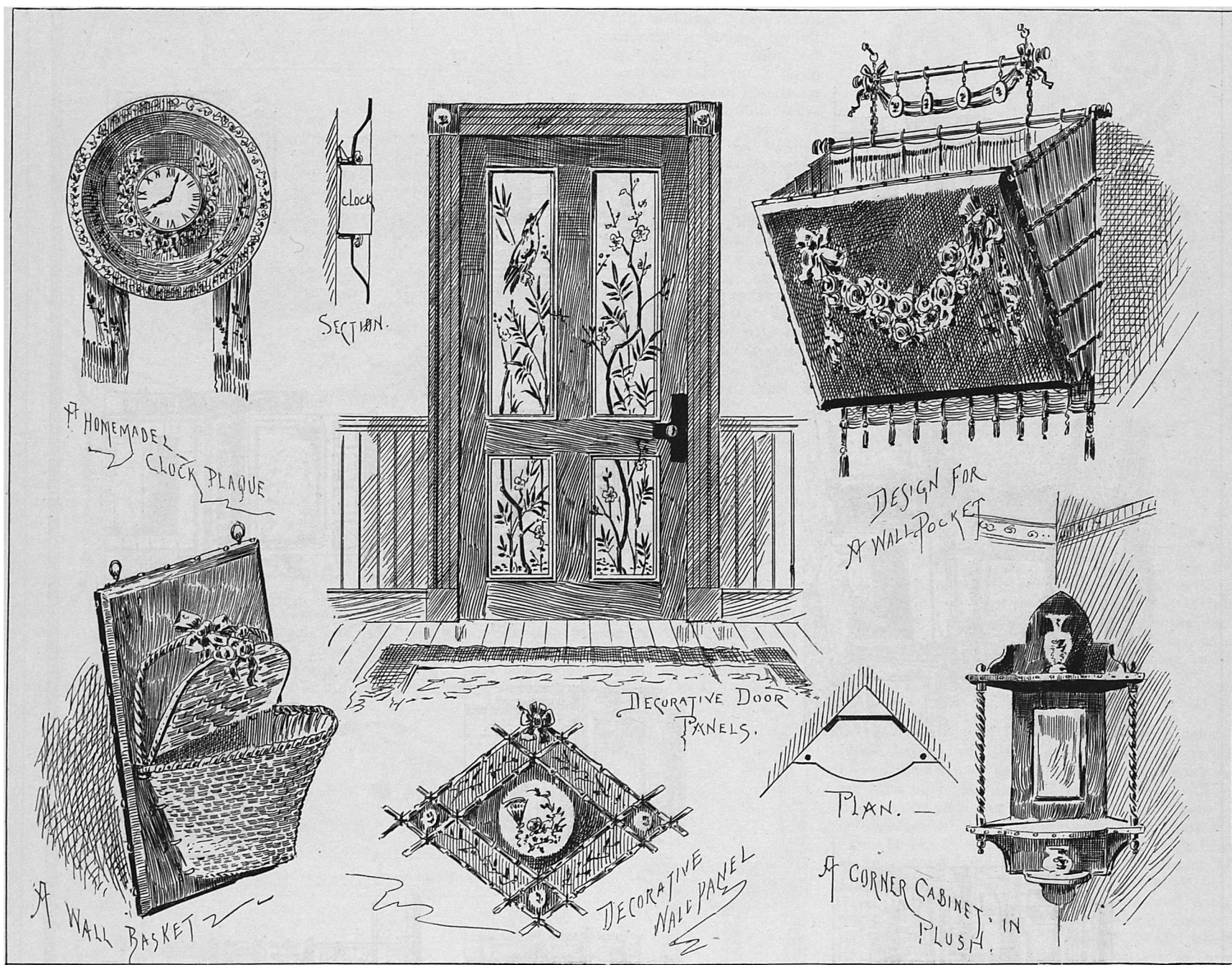
I RECENTLY saw a bedroom and dressing-room fitted up by a friend that struck me as particularly pleasing. They were decidedly small in size, being respectively 14 feet by 13 feet, and 11 feet by 10 feet; but this was amply compensated by the skillful arrangement of the furniture, in which the most was made of all the space, and every corner turned to good account. The walls were covered three-fourths high with a yellow pink willow patterned paper of Mr. Morris's. A crude pink is impossible, now-a-days, such as we used to see. There is at once felt to be a want about it of the infusion of yellow that softens the sharp admixture of red and white, and renders it more accessible to harmony with other colors, such as pale blue or green. Above this runs a deep border or frieze of a pale delicate blue; the pattern, of daisy chain in continuous festoons, being in darker grayish blue, with touches of red

occupied by a low ottoman seat with a lid to form a box, and covered in a printed cretonne of the colors of old blue and white Worcester china, again a good but not violent contrast to the walls. Soft toned "Madras" muslin curtains with a running pattern in pale pink fall across the windows, and throw up the outline of the dressing table with its long glass reaching to the floor, or rather to the box foot-rest, and flanked on each side by rows of small drawers. In the smaller room a washstand of circular shape, hardly 24 inches in diameter, and on three slender but strong columns takes up the smallest possible space in one corner. The top being circular and the stand triangular allows of a good sized basin without encroaching on the area of the room. A shelf, midway, holds the soap and brush dishes, and the water pitcher can stand on the ground between the three rails that help to strengthen the slender columns at their extremities. These columns measure hardly more than an inch in diameter; the circular top is cut out of two pieces of ash $\frac{1}{2}$ inch thick and $2\frac{1}{2}$ inches broad, and placed flat on the upright standards. The half-

think I have observed (even if it had before escaped my attention in some rich type of carnation) that the art milliners and dress makers have a happy knack of combining faded rose tints with maroon or ruby color. A dark greenish blue carpet would, however, suit this room quite as well, except that it would be colder.

We have heard so much about the poor restless invalid who is forever tortured with the arithmetical prompting wall paper, and been told so often that we ought to have a mere shadowy meaningless suggestion of pattern all over our walls, that it struck me as being a grateful compromise between extremes, this covering of the lower wall with a running leaf pattern in self colors, and imposing the more marked pattern above. The daisy chain festoons could hardly be distracting, and might prove as refreshing to the tired soul as was the olive branch amid the weary waste of waters to the dove.

The idea seems to me peculiarly capable of being worked out in various ways. Perhaps nowhere would delicate and spirited hand painting be more appreciated, and in this position an



SOME SKETCHES FOR ECONOMICAL DECORATION.

and white about the petals of the flowers. The lower wall space is divided off by a narrow band of orange red flock, underneath which the small brass nails are driven that carry the wire cords of the few pictures that enliven the room. The woodwork is all painted a shade of gray blue, not too dark, and with just enough of tone to relieve the wall color.

Over each of the plain mantel pieces is a long low mirror, in a neatly molded frame, with a narrow shelf above, and fluted pilasters and bracketed ends. These, which are made in deal, are, together with the stone mantel pieces, painted the same soft gray blue tint as the doors, and have a look of unity and completeness nearly always absent in the haphazard chimney piece and its belongings to which we are accustomed. The furniture is in pitch pine or ash, the yellow tone of which is not at all discordant with the salmon pink of the wall or the gray blue woodwork. A hanging wardrobe stands in a recess formed by the usual projection of the chimney breastwork, and the corresponding recess is

way shelf is also about half an inch thick. I have myself had one of these washstands in daily use eight years, and, though the polish has been worn off by frequent scrubbing, it is as strong as ever. The little tripod washstand might easily have a rail for towels attached, though perhaps a separate towel horse is more convenient, the "multum in parvo" principle being generally attended with some disadvantage.

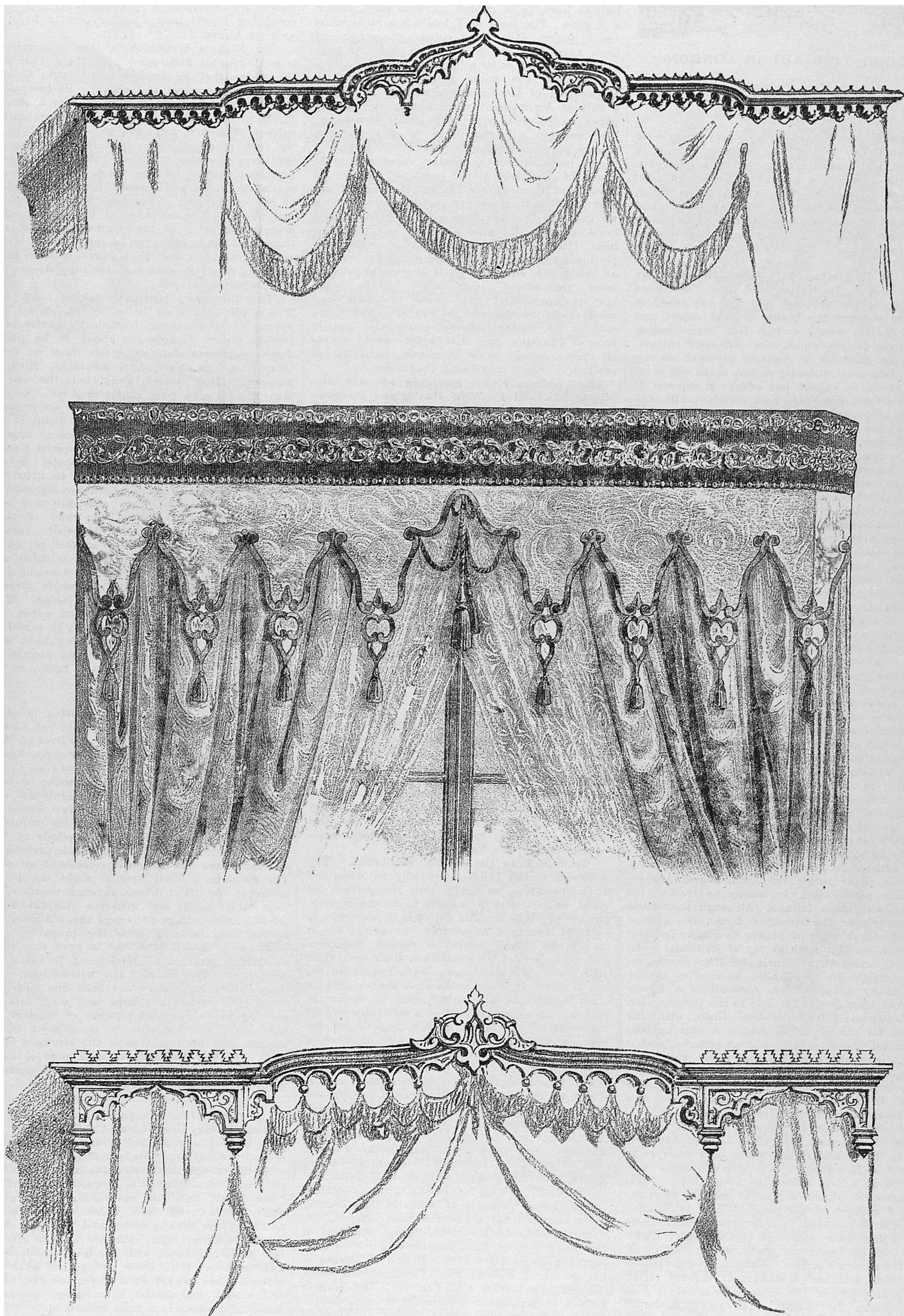
I like making the most of a small room. A chest of drawers, besides holding a lot of things, forms a good dressing table for a man, and a circular glass of about 12 or 14 inches diameter on a short turned column and weighted block, is convenient, as it can be made to rise and fall by a screw, and to turn on a ball and socket pivot. This leaves your table top pretty nearly free.

A small corner cupboard to hold bottles is fitted in one angle of the room I am describing, and is a neater plan than setting up an apothecary's shop on the mantel piece.

The bits of square centre carpet are of a dark red, too dark a tone to hurt the walls, and I

artist might feel sure of his genius having its due effect, apart from the "harebrained chatter of irresponsible frivolity" that obtains in the drawing-room. The design would require to be broadly handled, and to be treated more or less conventionally, and it need not be confined to one subject. In the compass of an 18 inch or 24 inch frieze it would be easy to suggest a field of golden corn, even if one saw only the bending ears; a summer sky could be washed in above, and the lark uprising would give a sense of expanse. It would be quite sufficient to throw a leafy branch across to mark a separation between this and the next subject, which may be nothing more than a flight of swallows in mid air. Anything sombre or sad must, I think, be avoided in a bedroom.

ON hanging of pictures we are told that "to see them with anything like comfort or attention they should be disposed in one row only, and that opposite the eye or on an average about five feet six inches from the floor to the centre of the canvas.



LAMBREQUINS AND WINDOW DRAPERY.